

And springing from their azure seat,
With shouts their new-born brother meet.

Thy brow a radiant circle wears,
Thy hand a seraph's harp receives,
And singing with the morning stars,
Thy soul in endless rapture lives,
And hymns, on the eternal throne,
Jehovah and his conquering Son."

Mr. Wesley was never married; but in early youth he formed an attachment to an amiable girl of inferior birth. This was strongly opposed by his mother and her family, who mentioned the subject with much concern, to his uncle, Mr. John Wesley. Finding that this was the chief objection, the venerable Founder of Methodism, who was superior to every feeling of this kind, said, "Then there is no family blood? I hear the girl is good, but of no family." "Nor fortune either," said the mother of poor Charles. Mr. John Wesley made no reply; but sent his nephew fifty pounds as a wedding present; and there is reason to believe he sincerely regretted that the youth was ultimately crossed in his inclination.

After Mr. Wesley was deprived of his parents, he lived with his sister to the period of her death in 1828; and indeed he greatly needed the care of such a friend. He presented in his character several of the eccentricities of genius; and through the whole of his life seldom succeeded in dressing himself, so as not to disturb the gravity of strangers who might happen to see him, unless he was assisted by some friendly hand in the adjustment of his wig and apparel. His sister, the late Miss Wesley, was a lady of a most elegant and cultivated mind; and for many years, in a great measure, supported the family by the productions of her pen, although she was not in the habit of connecting her name with her publications. For a considerable time she wrote under the direction of the late Dr. Gregory; and there is reason to believe that some of the works which bear his name were her compositions. She and her brother were both below the middle stature. Neither of them had any extraordinary partiality for modern fashions; and when they walked abroad together in London, as they frequently did, their singular and antique appearance attracted the attention of many a passenger, who seemed to regard them as the relics of a former age, without being aware of the peculiarities of mind by which they were both distinguished.

Few professors of music have passed through life with a more pure and upright character than that which Mr. Wesley maintained, or have applied that sublime science to more hallowed and salutary purposes. Like the early masters of music and song, he "handled the harp and the organ" especially for devotional purposes, and the advancement of piety. For this

"his volant touch,
Instinct through all proportions, low and high,
Fled and pursued transverse the resonant fugue."

Thus imitating the holy angels, of whom our great poet says,

"Their golden harps they took,
Harps ever tuned, that glittering by their side
Like quivers hung, and with prestable sweet

Of charming symphony they introduce
Their sacred song, and waken raptures high,
No voice exempt, no voice but could well join
Melodious part, such concord is in heaven."

Mr. Wesley's powers of memory were prodigious. He was perfectly familiar with nearly the whole of Handel's music, as well as with the most admired compositions of other eminent men; and scarcely ever had occasion to make the slightest reference to his notes. This gave him a great advantage as a performer. It is said that the late King, when once at Brighton, asked one of his musicians to play a particular piece, who apologised for his inability to fulfil the royal command, saying that he had not the book with him. The King replied, in a tone of mortification, "Mr. Wesley never wants a book. He can play from memory every thing that I request, after a few moments of recollection."

We sometimes meet even with religious people who speak contemptuously of music and of musical performers; but this generally arises from one of two causes: either there is a defect in their ear, which renders them in a great measure incapable of those emotions which arise from "gushes of sweet sound;" or they do not discriminate between music and its abuse. One distinguished scholar of modern times has even charged "the sweet singer of Israel" with corrupting the worship of the Jewish church by introducing musical instruments in connexion with it; thus forgetting that David was a Prophet, and in effect striking out of the sacred canon, as uninspired, those psalms in which the use of such instruments is recommended! "See," said good Richard Baxter, "what this over-doing comes to." In our present state we know little of heaven; but we learn from the New Testament that its happiness consists greatly in holy music and holy love; and the piety of the church on earth would be improved, and our worshipping assemblies more nearly resemble heaven, if due attention were paid to psalmody. Would that all the light and airy tunes by which modern barbarity spoils our public devotions, were burned, and their places supplied by the fine melodies of the old masters, the men who understood music as a science! The true use of musical instruments in religious assemblies, I conceive to be to guide and assist the congregation in singing the praises of God, and not to overpower, much less to supersede, the voices of the people, whose business it is to "sing with the spirit and with the understanding."

I conclude with two poetical compositions of the Rev. Charles Wesley, the father of the esteemed musician whose death has called forth these remarks. The latter of these pieces, I believe, never before appeared in print; and the first is at present little known.

THE TRUE USE OF MUSIC

LISTED in the cause of sin,
Why should a good in evil end?
Music, alas, too long has been
Prest'd to obey the roaring fiend:
Drunken, or light, or lewd the lay
To thoughtless souls destruction flow'd,
Widen'd and smother'd the downward way,
And strew'd with flowers the infernal road.